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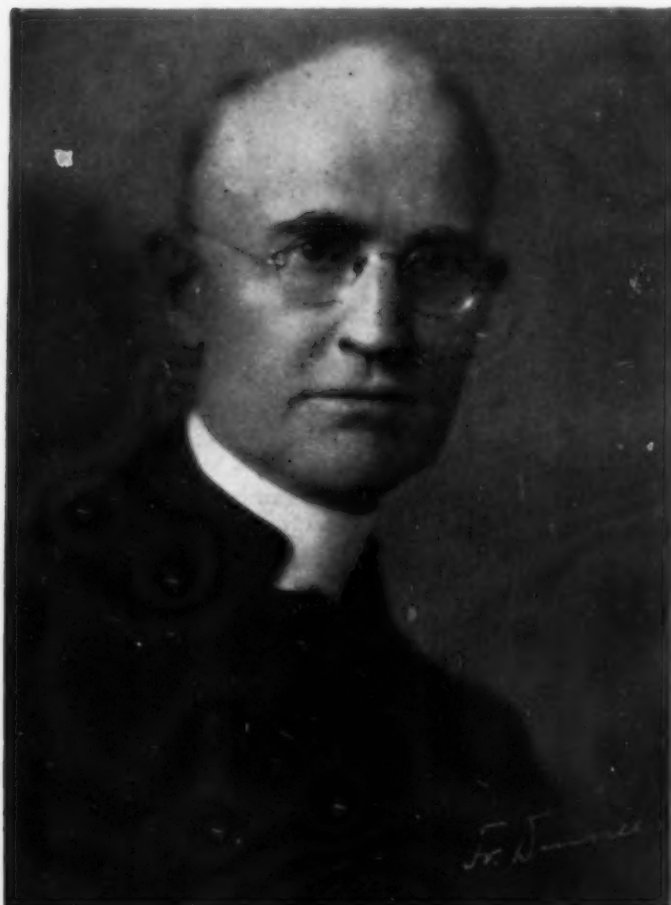
President
Sister Mary Angelita, B.V.M.

Vice-President
Rev. Robert Johnston, S.J.

Secretarial Office: 801 Main Street, Davenport, Iowa
Editorial Office: College of St. Mary of the Springs, Columbus, Ohio

CT Presents Young NCTC Writers . . .

(EDITOR'S NOTE: Somewhere a quipster once quipped: "In the Spring the sap . . ." Indicative of the healthy "sap" rising in the flourishing NCTC Tree this beautiful Spring of 1957 are the voices of young NCTC-ers whom your Editors happily present in this May issue of CATHOLIC THEATRE.)



Pictured above is the Beloved Father Dinneen, in whose memory the FATHER DINNEEN AWARD is being bestowed upon Emmet Lavery at the 11th biennial National Catholic Theatre Conference convention to be held in Kansas City, Missouri, June 13-15. A newly established honor for outstanding work in the field of Catholic drama, Mr. Lavery is the first to receive the award.

Drama-Opera

by MARY HELEN KELLY
St. Mary-of-the-Woods, Indiana

"The trouble with opera," Noel Coward once quipped, "isn't that it isn't what it used to be, but that it is." Unfortunately, his remark is all too true for the operas heard today characterize a romantic age whose spirit is very foreign to our own. This does not make them less beautiful music or less valuable opera, but it does indicate a situation which could be very dangerous to the future of opera as an art form. If an art does not grow and develop, it must fall into disuse and be lost to future generations as a creative form.

There is one composer, Gian-Carlo Menotti, who is determined not to let this happen. He advocates a completely modern opera, one which will utilize all the advantages of the modern stage, including lighting and setting as well as acting techniques.

"Opera should be taken out of the museum atmosphere," he believes. "Companies that stick to the traditional operatic stage tradition are killing the art of opera." Accordingly, he writes operas based on contemporary life, often including scenes of stark realism. He uses up-to-date stage techniques and requires that his characters act as well as sing. All of his librettos are written in English in order to make the "musical drama," as he terms it, immediately comprehensible to the American audience.

The Italian has a talent for mixing speech, recitative, and melody in one smooth whole which gives an extraordinary impression of naturalness and realism to his operas. His aim, in his own words, is "to create a theatrical formula that could embody the excitement and novelty of a modern play, plus the beauty and expressiveness of an opera." In May, 1947, the appearance of this new kind of opera on Broadway astounded even seasoned critics and theatre-goers. Producers, reviewers, "theatre experts" had said it couldn't be done, that patrons

(Continued on page four.)

CONVENTION NEWS

In earlier issues of Catholic Theatre our National Convention Chairman, Rev. R. A. Johnston, S.J., St. Louis University, has highlighted for us some of the special features that make this convention a *must* on our calendars. The new informal type discussion programs for teacher-directors who want to swap their problems and solutions; the many plays being brought by member schools which act as the backbone of a theatre convention; the "workshop" programs geared especially to catch the interest of our enthusiastic high school membership; the series of "clinics" planned for college-community theatre folk. These programs make this 1957 convention practical and realistic, and at the same time, exciting. And, furnishing the manpower for the three chock-full days are more than 160 N.C.T.C. members and demonstration groups from all over the country.

Of course, in addition to learning theatre "know-how" from our fellow N.C.T.C. members, it helps us a lot to get other points of view. That's why included on the program are also GUEST PERSONALITIES from the theatre profession who, though not Conference members, can make a real contribution to our goals by giving us fresh and challenging points of view. We are grateful to our guests for their time and interest in N.C.T.C., and since we want you to know what they will be bringing to our three day meeting, here they are in thumbnail:

DR. THEODORE FUCHS, Northwestern University

"Building and Equipping Your Theatre." We can't think of anyone better qualified to speak on this subject than Dr. Fuchs, nationally recognized authority on theatre plants and facilities. Dr. Fuchs plans a clinic type discussion for those members who are planning or in the process of building new theatres, or perhaps remodeling their present auditoriums and stages. If you are among these, bring your building plans with you and get Dr. Fuchs' advice. School architects could be much enlightened by Dr. Fuchs' ideas on theatre building and equipment, and with such information might give you a

better (and, incidentally, cheaper) plan for your theatre and its equipment. So prevail on your architect to send a representative to the convention.

DR. CAMPTON BELL, University of Denver

An old friend of the Conference, Dr. Bell has wired from Jamaica, "I wouldn't miss the convention for anything." Dr. Bell who heads one of the most important and progressive drama departments in the Rocky Mountain area, will be discussing the organization and administration of a college drama department. Dr. Bell will also lend his expert theatre background to the evaluation of some of our major productions on the convention program.

DORIS MARSHALL, President, National Thespian Society

As indicated in the article on Mrs. Marshall which appeared in the February *Recorder's Digest*, she not only produces excellent shows at Helena, Montana's High School, but she has also gone deeply into the psychology of theatre and the high school student, and has come up with some amazing results. Mrs. Marshall will handle one of the hour-and-a-half high school workshops in directing on the convention program. In addition to this, she will also discuss with directors the key to her "High School Theatre Success Story."

RICHARD HAYES, Drama Critic, "The Commonweal"

One of theatre's most consistent and reliable critics, Mr. Hayes has graciously consented to interrupt a busy schedule to contribute his views to Father Grady's resource meeting on "Art and Morality in the Theatre."

IN KEY DEMONSTRATIONS

MR. JOHN EDWARDS of Northwestern University . . . in the two stage lighting demonstrations which he presented with such success at the Children's Theatre Conference convention last summer.

MRS. CATHERINE WALSH . . . with years of experience not only with high school theatre groups, but more recently as producer of the Catholic television hour, "The Great Crusade," KWK-TV, St. Louis.

MR. ROBERT K. GILMORE of the Webster Groves Community Theatre and Webster Groves High School Theatre, St. Louis, has photographed high school and college plays throughout the St. Louis area and knows how to get "Better Publicity Through Stage Photography."

REV. VINCENT J. O'FLAHERTY, S.J., Professional musician and entertainer before becoming a Jesuit. . . . Father O'Flaherty has authored a number of musical comedies for high schools and colleges and even had a bid from Leonard Sillman to write music for his "New Faces"—an offer which Father O'Flaherty, unfortunately, had to turn down because of . . . "previous commitments." When it comes to successful

(Continued on page fifteen.)

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From the President's Desk

While I write this in early April I am aware of light plots to be prepared for the last major production of the year, of programs to be printed for the annual interpretation contest, and of all the necessary rehearsals to be scheduled for the freshman one-acts. As I try to find time for the multiple end-of-the-year activities which clamor for attention, I wonder if all of you are in the same predicament. Just another example of the communion of saints, as Emmet Lavery so beautifully puts it. Or as my witty Dominican cohort remarks: "I regret that I have but one country to give for my life!" It is some consolation to realize that when this issue reaches you, most of us will have this frenzied activity as a memory.

Probably the most active planner and recruiter in the past month, as far as the secretarial office knows, is the dynamo from Immaculata College, Sister Mary Donatus. If any school in Pennsylvania is not aware of the Conference and its aims, it is not Sister's fault. She is truly making her state Catholic Theatre Conference conscious.

A competitor in activity is Joseph Cain of Cleveland. Mr. Cain is a newcomer in our files but his activity in behalf of the conference is multifold.

Congratulations to all of you who have participated so successfully in play festivals in the past few months. Practically every region has reported a healthy and worthwhile spring activity.

Our Lady's blessings to each of you. See you all in Kansas City!

Sister Mary Angelita, B.V.M.



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At the President's Desk

A "ROUNDED" PROFILE . . .

Sister Mary Angelita is the kind of person who regards the world as a stage and herself as a person who ought to play as many roles as possible. *Mama's Bank Account* wouldn't hold a candle to hers. She acts at being the world's worst bookkeeper and yet, after only two years, NCTC treasury has increased by thousands. If the books don't balance, the credit is always on the side of the NCTC. No Wall Street broker can use money more effectively than our "Angel." Her expenses for staging a major production may be only \$6.50, but the sets are stupendous.

Sister has problems too, of course. Although her name means "little angel," she is forever fighting the Battle of the Bulge . . . from a new and funnier angle! Frankly, we like her well-rounded personality. It fits!

Another role she plays well is the Harrassed Director. A week before the production, she groans and wails and beats the walls as if the play were hopeless. No one pays any attention now—the plays are superb.

Life with Sister is one long series of rides. Month after month she charts buses for Milwaukee, Chicago, South Bend, Dubuque, Iowa City. Away the girls go, singing, to those all-important drama meets. The rest of us would fall by the wayside after *one* such trip, but not Sister Mary Angelita—she thrives on them!

"Madame President" is known better than Ike himself, in some ways. Whether she visits a city, a village, or a hamlet, ardent friends are on hand to greet her. She remembers all the names, inquiring about the latest projects, the new home, the birthdays, always extends sympathy at the illness or death of a loved one. She makes you believe that you're important to her—and YOU ARE!

If you need to be entertained, she becomes Victor Borge and Charles Laughton rolled into one. She can tickle the ivories and lure out of the piano any tune you name. Age is no hindrance. She can entertain equally well Moms and Dads, teen-agers, nuns, kindergartners, and classes of college boys. In the flash of an eye she can turn from music to story, and the rich warmth of her narrative compels you to tears or laughter.

Speaking of college boys, Sister knows that the best way to any young Barrymore's heart is through his stomach. Under the spell of her charm, they come back for more. MORE may mean sweeping and waxing the stage, or hauling six sets of risers from the first to the third floor.

All of these roles would leave us unmoved, if she were not such a completely happy religious. Beloved by her community—generous, diligent, simple, humble—she plays best of all her role as religious teacher because to it she gives her whole heart!

Editor's Note: That, Gracious Readers, from Madame President's Sister Superior, Sister M. Carolanne, B.V.M.!

CT PRESENTS YOUNG CATHOLIC WRITERS

(Continued from page one.)

The Stage and I

by DOROTHY HUNT

(Junior)—Academy of Our Lady, Chicago, Ill.

To the average high school freshman, the theater arts are of little significance. A drama course seems unimportant, of no special consequence. After all, no one whose career lies in medicine or business needs to know that wings aren't always connected with aviation, or that gelatin does not necessarily appear on the dinner table. Why waste time with that sort of thing, when you'll never use it? It's so impractical!

Usually the person with this view has had no experience with drama and is therefore unqualified to make such a statement. I was such a one when I was a freshman. My only connection with drama at that time was as a member of the audience for various school productions. Knowledge of and acquaintance with theater was negligible. Yet, I soon realized that I had enjoyed these programs. Out of this enjoyment grew the beginnings of appreciation, and out of both sprang the desire to participate. The verse choir's presentation of a choreographic interpretation of *THE HOUND OF HEAVEN* convinced me completely. My spectator days were over.

My old self, however, was not entirely converted. Why bother putting so much energy and time into drama? My plans for the future did not include professional work in this field. Perhaps I was right about its impracticality. With a surge of reckless abandon, I decided to try it for a year. It couldn't ruin my life!

Looking back on it now, I realize that few pursuits are so practical. From my own limited experience I can give several illustrations. When we did *TIDINGS BROUGHT TO MARY* in my sophomore year, I had a small part as a member of the verse choir. There weren't many lines, but they were so thought-provoking and so beautiful that I just had to learn something about the playwright. The end result was a theme on Paul Claudel for English and a better understanding of both the man and his poetry.

A few months afterward, rehearsals for *THE YOUNG AND FAIR* were in full swing. As stage manager, I had to make contacts with several people who were not directly connected with the drama department. Usually I had some request to make. I remember especially one contact with the school carpenter, who was in charge of building the set. I had reminded him about a Venetian blind he had promised me, but nothing came of it. Over I hopped to the carpenter shop in an effort to track down the missing article. I had observed previously that certain tones of voice seemed to bring out his crotchety side. I mustered the little diplomacy I possessed, squared my shoulders and planted myself at his side. I then informed him in the nicest way possible that perhaps we could have said blind by the following week if, working to-

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Drama - Opera

(Continued from page one.)

of *The Great White Way* would never attend a serious opera, no matter how well done. Despite cutting criticism, two young producers and the composer held fast to their belief in the taste of the American public and went on with their plans. The result was *The Medium*. The critics were puzzled: was this opera or drama-set-to-music? did it belong to the realm of music reviews or theatre columns? The problem was settled by both discussing it, and both were nearly unanimous in their praise. The newspapers and magazines were filled with phrases like "... Gian-Carlo Menotti's small opera is a modern masterpiece." (Kappo Phelan), "... a work knowingly and skillfully designed for Broadway" (John Coulter), "... arresting results ..." (John Mason Brown).

And despite slow advance sales and a poor first week run, the critics were soon commercially justified. The "high-brow" flop turned into a hit running 212 performances, the last two months to sold-out audiences. This, against such sure-fire musical competition as *Oklahoma* and *Finian's Rainbow*.

What drew the general public to such an art form? One is undoubtedly the music, which was not only of excellent caliber, but also directly tied to and enforcing the plot. Of equal importance is the melodramatic plot. It's an old theme: a cheap, fraudulent medium begins to be haunted by manifestations of the spirits with which she has so often duped others. In this case her panicked reaction focuses on a maltreated dumb slave boy, and the tragedy climaxes in murder.

The audience of *The Medium* is never sure whether the total effect is frankly Grand Guignol-macabre surroundings, spirits are real or the result of an alcoholic imagination. The visible blood, planned and unplanned specters, screams in the dark—and while the result may not be deep nor great drama, it is certainly effective theatre.

(Continued on page fifteen.)

(Editor's Note: Mary Helen Kelly, College of St. Mary of the Woods, and Charter member of Alpha Gamma Omega Honor Society, here synthesizes two articles to which she appends this note: "Co-authors are Senior Music Major Adrienne Auvil and Junior English Major Lenore O'Connor. The articles appeared originally in the SMW campus literary magazine, *AURORA*. The articles were prompted by SMW's music and drama departments production of *THE MEDIUM* earlier this Spring."

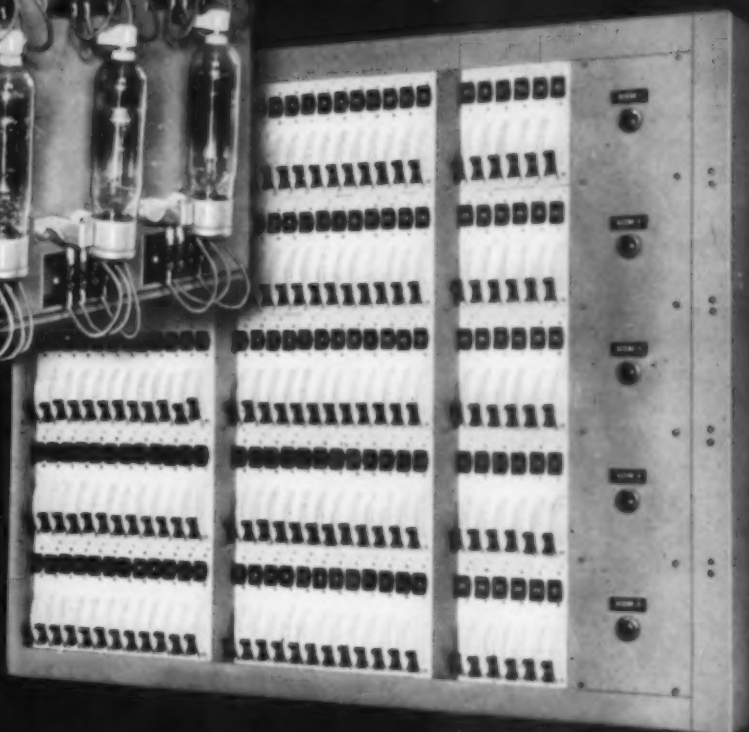
"To my knowledge," says Miss Kelly, "we of SMW are one of the few colleges to have attempted experimental and educational theatre with Menotti's type of drama . . . two words describe its effect—'very powerful.'")



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COLLEGE CALL BOARD



Marymount, La., Adds Its Voice to CATHOLIC THEATRE . . .

(Ed. Note: Miss Mary Pat Preciado, Grix Christopher Drama Club President, offers an inside view of the workings of the College Drama group).

The Grix Christopher Drama Club of Marymount College in Los Angeles, California, has for its main objective the progression of Catholic Theatre through a wide scope of creative endeavors. Another important factor is the emphasis upon educating as well as entertaining our audiences.

Recently scenes from "Little Women," "Our Town," and "The Little Foxes" were student directed and presented in central staging with impressionistic settings. These three scenes were set up as an exercise in Experimental Theatre. In addition to the scenes, various types of improvisations were included in the program. The purpose of these improvisations was to educate the audience in these three categories:

1. Audience stimulation.
2. Audience participation.
3. Audience reaction.

In reference to audience stimulation we strive to create a definite audience interest in improvisations. After the interest has been created we try to supplement their interest by making our improvisations brief pleasurable impressions for them. Finally we attempt to establish in their memories the awareness of the manifold innovations of Theatre.

The Grix Christopher Drama Club realizes that the theatre today is the strongest of all weapons. Through it the greatest good can be brought to people and also the greatest of evils. That is why this organization primarily uses theatre as an instrument of education. In this particular way theatre is then used as it should be.

PLAYERS INCORPORATED

Two great love stories by William Shakespeare will be presented by Players Incorporated on their 1957-1958 tour. ROMEO AND JULIET, the immortal story of "Star-crossed lovers" in an exciting new production . . . the romance, the exuberance, the lyrical freshness of young love AND THE TAMING OF THE SHREW, a very different kind of love story. . . . Petruchio and Kate in a colorful and lively presentation of the Bard's hilarious study in wife training.

CHINA COMES TO LIFE THROUGH "LUTE SONG"

Talent drawn from professional, semi-professional, and amateur theatre circles looked out over the footlights on March 14, when the Department of Drama of Incarnate Word College, San Antonio, Texas, presented the Chinese Broadway hit, LUTE SONG.

Jean Mudgett, who played the lead, has been associated with the University Theatre at Catholic University and has done extensive summer stock and little theatre work.

The play was under the direction of Sister Mary Helene, chairman of the Department of Drama at the College. She was assisted by Judy Kuan and Loretto Shih, Chinese exchange students who helped in interpretation, costuming, and other technical aspects of Chinese customs.

"QUOTH THE RAVEN . . ."

(Editor's Note: Michael Pufall, St. Benedict College, Atchison, and charter member of Alpha Gamma Omega, does the "quothing.")

Michael Flanagan, President of both the R.T.G. and the ALPHA GAMMA OMEGA, employed another phase of his theatrical talents in assuming the directorship of the R.T.G.'s February production, BLITHE SPIRIT. The play's resounding success was in no small way due to the George "Giant" Stevens tactics (emphasis on the "little things") of Mr. Flanagan.

THE APOLLO OF BELLAC by Jean Giradoux turned out to be an extremely delightful substitute for the anticipated March Shakespearian production, which had to be postponed until a later date because of unsurmountable obstacles. This light, imaginative and yet somewhat bold one act play was directed by Rev. Bede Bradley, O.S.B. The abstract atmosphere of the set displayed the creative genius of Father Bede.

Seventeen R.T.G. members made their appearance in Jean Giradoux's MADWOMAN OF CHAILLOT presented on April 28-29 by the Drama Club of Mount St. Scholastica under the direction of Sister Janice Egan, O.S.B.

When ordering from our advertisers, be sure to mention Catholic Theatre Conference.



Community Corner

By FATHER ANTHONY ZOGHBY

Hail Mary! QUEEN OF THEATRE!

Queen of the Universe, she is surely Queen of our efforts and of the NCTC. And this is MAY, her month. An Ideal time for us to pray to her to plead our cause and smile on our Convention efforts! It will be Convention Time before we know it. Those working on the Convention are already snowed under and racing the calendar and the clock.

Mr. Edgar Kloten, who is the guiding light for the Hillyer College group in Connecticut, has written and sent some valuable information for our Corner. Edgar is a busy man preparing the 1957 Annual for NCTC. He has sent to us a fine history of the CATHOLIC THEATRE GUILD OF EVANSVILLE in Indiana, which he felt we could use better in COMMUNITY CORNER than in the ANNUAL. I am grateful to Miss Helen Deig for preparing it (that's my guess anyhow) and here it is:

EVANSVILLE, INDIANA

The Catholic Theatre Guild of the Evansville, Indiana Diocese was organized in January, 1950. It was to serve as a social club for young Catholic adults and to provide good theatrical entertainment.

We presented the plays of our first three seasons on the stage of one of our local Catholic high schools. The excellent spirit of the membership from the very beginning assured our organization immediate, and we hope lasting, success.

A clubhouse called The Barn was built by members of the Guild in the summer of 1951. In the fall of that year memberships reached 500. By this time, the Guild was producing four plays of its own and sponsoring the appearances of Players, Inc.

Also, that year saw the production MURDER IN THE CATHEDRAL, followed the next year by THE SONG OF BERNADETTE and THE IMPORTANCE OF BEING EARNEST.

In the summer of 1953 the Guild built its own theatre—The Playhouse. The auditorium has room for 400 playgoers. The building contains in addition to a large stage, a lobby, and a club room for members. A parking lot is adjacent.

Among some of the productions The Playhouse has seen have been THE MARVELLOUS HISTORY OF ST. BERNARD, ARMS AND THE MAN, SEVEN MIRRORS, MR. BARRY'S ETCHINGS, HIGH GROUND, OUR HEARTS WERE YOUNG AND GAY, FIRST LEGION, and GREAT EXPECTATIONS.

For the past three years, we have in the early summer produced one post-season play. Included in these was the popular melodrama, DIRTY WORK AT THE CROSSROADS.

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Twice we have competed with other groups of Indiana Catholic players. THE FASCINATING FOUNDLING was given at Notre Dame in 1954 and THE DOCTOR IN SPITE OF HIMSELF in 1955 at Marian College. Awards were received both times for best male actor. This year we are traveling to St. Mary's College, Notre Dame to compete, and rehearsals are now being conducted on SONG FOR A HERO by Lee Schaefer.

In the spring of 1956 the Guild presented a special one night program on the Twenties, entitled "Flappers Flashbacks" written and directed by Mrs. Jack Carroll, formerly of The Goodman Theatre, Chicago. The evening was complete with Valentino, The Charleston "Girls," Bathtubs, Flag Poles, Bathing Beauties and Flapper Models. This program was so successful we are now in the midst of plans for its 1957 successor, "LA BOULEVARD D' PAREE."

Thus far our 1956-57 season has been quite eventful. Our opener was THE SOLID GOLD CADILLAC, on which we had one day's notice before actual play date to move the complete production cross town to another auditorium, due to new road conditions in front of our Playhouse. We survived, but doubly appreciate our own little theatre after that.

HOBSON'S CHOICE, our second play, was held in November, and had its share of novelties. For the first time since building our theatre, we were able to use the Trap Door. We were doubtful about putting in this trap originally, but our architect insisted we would have a use for it some-

(Continued on page fifteen.)

Cross Country Circuit

COLLEGE AND UNIVERSITY

The Cap and Bells Club of St. Joseph's College, Philadelphia, presented Thornton Wilder's *OUR TOWN* on April 25, 26, 27 and 28. The production was held in Flanigan Auditorium.

* * * * *

Duchesne College Players, Omaha, Nebraska, presented *MISS BARRY'S ETCHINGS*. It was presented "in-the-round" on Laetare Sunday, when, according to the advertising sent to us, "The Church says: 'Relax, for Lent is half over! A date for some fun is really in order.'"

* * * * *

The College of St. Teresa, Kansas City, Missouri, presented a Lenten program on Passion Sunday, April 7. The first half of the program consisted of "Reflections on the Sorrowful Mysteries of the Rosary." A chorus ensemble sang liturgical hymns and a verse choir gave readings from the Passion appropriate to each mystery. The second half of the program was a demonstration of the life of St. Barbara written by Sister Marcella Marie, C.S.J. and entitled *THE THIRD WINDOW*. The story is concerned with the cutting of the third window in Barbara's tower room to honor the Blessed Trinity, her reception of Holy Communion at the hands of an angel, and her martyrdom. The program was directed by Sister M. Felice, C.S.J.

* * * * *

Anthony Tomaro, Hartford, Connecticut, Attorney, donned judicial robes for the role of the presiding judge in *THE TRIAL OF MARY DUGAN* presented at Hillyer College, Hartford, on April 11-13. The Bayard Veiller courtroom drama was staged in the Probate Court Chambers of Hartford's Municipal Building. Actors performed before the bar of justice, with the audience seated in the spectators' section. Mr. Edgar Kloten, director of the Theatre Workshop at Hillyer College, produced the show.

* * * * *

Our Lady of Cincinnati College, Cincinnati, Ohio, produced Oscar Wilde's *THE IMPORTANCE OF BEING EARNEST* on Sunday, February 24th. Sister Mary Hildegard, R.S.M. directed.

* * * * *

Rev. Karl Schroeder, a Past President of N.C.T.C. directed *TEAHOUSE OF THE AUGUST MOON* at Loras College, Dubuque, Iowa. It was produced just previous to the Lenten season. In May they will present *BRIGADOON* which will feature the Loring Dancers again.

Marymount College, Salina, Kansas, presented *THE SKIN OF OUR TEETH* in their new Fine Arts Building on April 25 and 26. Marymount College invited all members of the Wichita Area to the performance on April 26th. On the 27th they were hostess to a "Drama Day." Natalie White gave her lecture on "The Need for a Catholic Theatre in America." Besides a complete tour of the new building, guests saw St. Mary's High School, Wichita, present the recognition scene from *ANASTASIA*, and St. Mary's, Dodge City, a scene from *MARY STUART*.

Mount Mary College, Yankton, South Dakota, presented the *ELECTRA* of Sophocles for the State Latin Convention on March 30. It was repeated on April 11. Sister Jeanette directed.

* * * * *

The Annual Intermural One-Act Play Tournament at Our Lady of Cincinnati College was held on Friday, April 5. Walter Eyer, of the Walter Eyer School of Speech and Drama was critic judge. Plays given were: An abridgment of *MOOR BORN* by Dan Tothoroh; an abridgment of *THE CHALK GARDEN* by Enid Bagnold; *DANCE MACABRE* by Muriel & Sidney Fox; *WORLD WITHOUT MEN* by Philip Johnson.

* * * * *

The Masque Society of Xavier University, Cincinnati, Ohio, presented an evening of Theatre-in-the-Round on Friday, April 5, in the Armory on campus. The plays presented were: *THE OLD LADY SHOWS HER MEDALS* by Sir James M. Barrie, and *IF MEN PLAYED CARDS AS WOMEN DO*, by George Kaufman.

The Masque Society presented as their spring production Maxwell Anderson's *THE STAR WAGON*. It was given at South Hall on May 3, 4 and 5.

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Barry College Playhouse Activities at Barry College, Miami, Florida, list the following:

November, 1956—KISS ME KATE by Porter-Spewack, with a cast of about 150. Sister Marie Carol directed.

December, 1956—Playhouse members did the staging and lighting for the Christmas Oratorio on the outdoor stage.

January, 1957—An evening of one-act directed by three playhouse members (Junior Speech majors) as part of a play production course requirement.

* * * * *

February, 1957—TWELVE ANGRY WOMEN, presented in the Little Theatre in Arena style with Playhouse president, Patricia Minaugh directing.

March & April: Rehearsals were under way for SONG AT THE SCAFFOLD, directed by Junior Speech major, Clarissa Molina, and presented on April 14; and for MARY OF SCOTLAND, directed by Sister Trinita, presented on April 27 and 28.

May—A children's theatre offering of THE UGLY DUCKLING by A. A. Milne and directed by Donna Wilson, speech major; and ANTIGONE, directed by Sr. Marie Carol and presenting members of the class in Play Directing and Fundamentals of Acting.

Barry College is doing its part for soliciting members as is shown in the following excerpt received at the Secretarial Office: "We are making another attempt to influence the closer schools on April 14 when one of the students, Clarissa Molina, is presenting SONG AT THE SCAFFOLD as her lab. show. She is inviting the interested high school students and teachers for a performance, which will be followed by a "Catholic Theatre" discussion."

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Agatha Christie's THE MOUSE TRAP was presented at Mundelein College, Chicago. Sister Mary Jeanelle, B.V.M. directed.

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Experimental Theatre at Clarke College, Dubuque, Iowa, announces the Reader's Theatre at the College will present GOD'S GRANDEUR, a comparison of the poetry of Dylan Thomas and Gerard Manly Hopkins. They attempted to bring the poetry to the visual level by means of dance, light and projections plus music and sound.

On May 2 and 3 the Players presented NIGHT MUST FALL.

On March 28 a 19th Century Melodrama was presented in period style. WAY, WAY DOWN EAST was the production.

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April 27 marked the COLLEGE DAY at St. Catherine's College, St. Paul, Minnesota. Mabel Frey was director. A Symposium on the fine arts in theatre entitled, "Drama, a Complex Art" was discussed by a group of experts. THE GRASS HARP, a comedy-fantasy by Truman Capote was presented at 1:30 p.m. for College and High School guests.

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COMMUNITY THEATRE

The Catholic Theatre Guild of Northern Kentucky, produced a musical version of the three act comedy MEET ME IN ST. LOUIS, by Christopher Sergel. It was given on May 17, 18 and 19 in the St. Aloysius School Auditorium in Covington.

* * * * *

Robert Louis Stevenson's classic story TREASURE ISLAND was dramatized by the Catholic Theatre of Rochester. Wilford Scott directed. Performances were given on May 10, 11, 12, 17, 18 and 19. Choreography was staged by Earl Kage and performed by members of the Ballet Workshop. Settings for the play were designed by Carl Zollo.

HIGH SCHOOL

AN EVENING OF DRAMA

The National Catholic Theatre Conference, Omaha Area, presented Creighton Prep, Cathedral High, and Mercy High, in an "Evening of Drama" on March 10.

Creighton Prep, under the direction of Rev. Robert P. Neenan, S.J., presented AFRAID OF THE DARK by George Callahan. Cathedral High, under the direction of Conal Furay, presented THE FLATTERING WORD by George Kelly. Mercy High offered IDOLS by Phoebe M. Rees. Sister Mary Catherine, R.S.M., directed, with Ann Fangman as Student Assistant.

* * * * *

Pacelle High School, Austin, Minnesota, presented as the spring production the operetta THE FORTUNE TELLER by Victor Herbert. Sister M. Baylon, O.S.F. directed. They also presented a trio of one-acts: HOMEWORK, SKY-FODDER, and EARLY FROST.

(Continued on page twelve.)

Strictly Teen

ONE ACT SEASON

by BROTHER DUNSTAN, C.S.C.

The Boid Is On the Wing

Even before June comes bustin' out all over, there will be a splurge of spring one-act play festivals, tournaments and contests bustin' out from coast to coast. High school students belonging to C.Y.O. groups, Community Playhouse organizations, Chi-Ro Clubs, and similar youth-packs will be faced with the problem of selecting a play for teen-age directed entertainment. Picking out a good play is half the problem. Asking your drama teacher at school for a suggestion is a good idea, but since he will probably be burdened with the spring play at school, why bother him? Why not use your own good judgment and your Catholic Theatre training to help you? Here is a chance for you to put into practical use some of the knowledge concerning good theatre which you have picked up along the way. Too, it is an excellent opportunity for you to do something in the way of real Catholic Action: you can bring Christian ideas and ideals to the young people of your own group who are interested in dramatics.

Make It Good

Catholic theatre is good theatre. It is theatre with body and soul; what the audience sees and hears will be the *outside form of the life* of the play, the thing which gives meaning to the play. So first of all you will want to select a play which leaves the audience with a living thought, something which will be alive within them long after the curtain has gone down. Here are a couple of tips: good authors usually write good plays, you will no doubt be safe if you base your selection on the author. Another method would be to select a play which has left a lasting impression on you after reading it or seeing it. If it is something which lives in your memory, it is probably something worthwhile. Or, you might consult your Catholic Theatre One-Act Play List.

If you want a "winner" do not choose a play with a self-evident plot and a neat little cast of trite, worn out, strictly beat characters. This is the kind of thing you will find by the dozen in catalogs of plays—especially cheap, non-royalty plays. If you are going to direct others and have them go to the trouble of memorizing lines, situations, and solutions to problems, make sure that they are worth the trouble.

Suit the Play to the Cast

Before you ever start looking for a play, find out how many people in your group, boys and girls, are interested in participating. Then set about getting a play which will suit the number of people you have to work with. Do not select the play and then run around forcing people to do the parts.

A forced cast will most often turn in a forced and unconvincing performance.

It is an impossible task to try and contain gallon-sized characterizations into pint-sized amateurs who can not do justice to the parts. Your final performance will be as strong as your weakest actor, so make a desperate effort to pick out a play which is within the capabilities of the people who will be doing the play.

Sure Fire

It has seldom been known to fail that if a play to be presented by young people calls for a cast of young people, they will frequently do more than an adequate job. They should! They are young people playing the parts of young people and they are not burdened with the acting problems involved in producing convincing characterizations of older people with whose experiences they are unfamiliar. Seldom does a teen-ager do a convincing piece of work with the role of an older man or woman, and the greater the age gap, the less convincing the performance.

This is not to say, of course, that plays with older characters are not to be used. It is only to say that these older characters should be minor roles in the play. The play should be carried by the young characters.

Student Director, Don't Make the Judicious Laugh

Having chosen a worthwhile play with a cast of characters which are within the acting range of your cast, the next task calls for a degree of perfection on the part of the director. Frequently, too frequently, drama loses face at teen-age festivals because an untrained audience is shown drama at its worse instead of at its best. The art then becomes something of a farce associated with forgotten lines, missed cues, late entrances and early exits, "characters" which fall out of character, serious scenes turned into rollicking comedy, and comedy which fails to draw a laugh. It is up to the director to grasp the importance of the art and to imbue his cast with the same feeling of seriousness. If your cast will not respond to your demands for the good production to which the audience is entitled, then give up and let someone else take over.

As your play nears completion, call in an adult or two to criticize your work and the work of the cast. Be guided by whatever suggestions they might make. Do not let teenage-pan-handling-to teenagers swing the balance in favor of the ridiculous. Let your work be touched with the good taste that comes from mature experience.

When ordering from our advertisers, be sure to mention Catholic Theatre Conference.

Success

To be successful in producing a good show means that you will have achieved some good objective with reference to your audience. You will have relaxed them, perhaps, by making them laugh at the foibles of the human nature they find within themselves; or you might inspire them to the practice of some worthwhile attitude toward life; or you may have aroused in them the noble feelings of pity and fear. At any rate your aim should be to move them emotionally to the extent that they will be different because of the bit of dramatic art which you have given to them.

Dubuque Reports

Fired with the desire to teach better drama and to foster an appreciation for good, live drama, our director Sister Mary Generose, O.S.F., and the NCTC members of Immaculate Conception Academy launched a school-wide drive to recruit new members.

The school year started with its best foot forward when this drive netted a NCTC enrollment of 122 members—almost one-third of the Academy enrollment.

We members benefit by regular monthly meetings at which one-act plays are presented. Dramatized theater instruction, discussions on current movies and plays, talks on the Legion of Decency and a study of the CTC bulletin form part of the monthly get-togethers.

At our meeting we try not only to teach the mechanics of theater but, by means of acting, we try to teach Christ-like living. For instance, in a radio script adopted from "The Hour of St. Francis" entitled "How Small a Fire" we uncovered the evils of gossip.

As a Christmas project our group combined with the Academy choral club to present a Christmas Cantata. The chorus provided the music while we furnished the dramatic interpretation and interpretive modern dance.

In February the Immaculata players entered "A Maid Goes Forth to War," an episode from the life of St. Joan of Arc, in a one-act play festival at Dyerville, Iowa. This play was prepared with a double cast and both casts were judged by critics. The cast with the highest rating represented the Academy in the festival while the other performed at the meeting of the drama group.

The recognition scene from the current movie hit "Anastasia" was also put on by senior members this year.

The end of the 56-57 season is creeping up on us and we will wind up what we consider a successful year of drama with our annual spring play. This year's selection is "The Seven Nuns at Las Vegas," that delightful farce by Natalie E. White. With the usual untiring direction of Sister Mary Generose, the spiritual efforts of the double cast, the co-operation and work of the various play committees, and the support of every drama member, we hope to add this production to the Immaculata players' list of successes.

GLENNON HIGH SCHOOL INDUCTS 67 NEW GENESIANS

After having met the qualifications required for membership in the Glennon Genesian Dramatic Club, a total of 67 persons were inducted at a formal ceremony on March 14 into NCTC. All candidates had performed a total of twenty hours of work in the dramatic field under the direct supervision of a senior dramatist.

Following the formal induction ceremony at which they were instructed in the privileges and obligations of Genesian membership and at which the history of the dramatic arts was portrayed, they were presented with NCTC membership cards and small St. Genesius pins attached to a lapel fastener and ties with a red and white satin bow. The colors were chosen to symbolize loyalty, as represented by St. Genesius' martyrdom, and purity which should be prized as a possession of all in Catholic drama.

To aid the new members in gaining more points the underclassmen in the club were divided into groups of six or seven under the guidance of an older member who plans various activities, such as discussions of worthwhile television and movie productions, reports on different phases of acting, production of one act plays and so on.

The groups come together every two weeks, give reports of their progress, and present demonstrations of their activities.

The goal of all Genesians is to be a "Silver Medal Genesian," which means the individual must have completed 350 hours of work in the dramatic field and have been a member of NCTC for at least two years. He or she receives a large sterling silver medal of St. Genesius.

MOPPET THEATRE

GREENSLEEVES MAGIC was produced by Sister Marie Fleurette, I.H.M. (N.C.T.C. Los Angeles Area Representative) at Immaculate Heart College. The story: A land once had no song or dance until a man named Greensleeves came along.

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Cross Country Circuit

(Continued from page nine.)

Immaculata High School, Detroit, presented **LETTERS TO LUCERNE** recently. Sister Mary Judine, IHM, is in charge of dramatics at Immaculata.

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Ever since the final curtain rang down on the Seniors' production of **THE MISER**, the Trinity Drama club of Trinity High School, River Forest, Illinois, under the direction of Miss Colleen Condon has been actively engaged with one production after another. The Junior class presented **CHEAPER BY THE DOZEN**. The Speech II class presented **PULLMAN CAR HIAWATHA** by Thornton Wilder, a student doing the directing. On March 27th a variety show was presented by the Thespians.

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Glennon High School, Kansas City, Missouri, presented the Genesians in **SEVEN NUNS AT LAS VEGAS**, a comedy by Natalie White, on May 5 and 6.

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On May 19th, the Notre Dame High School students, Elmira, New York, commemorated the centenary of the Sisters of Mercy in the Rochester Diocese. They will present **THE LADY OF THE TERRACE**, a story of Ireland by Clare M. Grubb and Arthur A. Penn. Student choreographers are Helen and Phyllis Boulds, Carol Ferguson and Patricia Simcock. The production was directed by Sister M. Edwina, R.S.M.

At their May meeting, the Jugglers of Notre Dame presented the one-act comedy, **SO SHE MADE A NOVENA**. Connie Raniewicz was student director.

The "Senior Cameos" of the Cameo Players, Immaculate Conception Academy, Davenport, Iowa, presented **RAMSHACKLE INN** as their spring production. They were assisted by St. Ambrose College students. Sister Mary Angelita, B.V.M. directed. A series of One-Acts will be presented by the Freshmen Cameos in late May.

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Sacred Heart Academy, Missoula, Montana, under the direction of Sister M. Carmel, presented the all-girl version of **LITTLE WOMEN** recently.

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Notre Dame Academy, Los Angeles, recently presented a picturesque **SLEEPING BEAUTY OF LOURELAND**. Sister M. St. Ann, S.N.D.

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This spring the **SONG OF BERNADETTE** seemed to be most popular in Minnesota. Presenting the Kerr's version were St. Margaret's Academy, Minneapolis under the direction of Sister Mary Ruth, C.S.J.; St. Agnes High School, St. Paul, under the direction of Sr. M. Patrice, C.S.J.; and St. Boniface High School, Cold Spring, under the direction of Sr. Michaela, O.S.B.

The Cathedral High School Senior Class, Sioux Falls, South Dakota, presented the musical comedy **BEST FOOT FORWARD** on May 5 and 7. The directors were Sister M. Baptist, O.P. and Sister M. Matthew, O.P.

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The seniors of Alvernia High School, Chicago, Illinois, presented **THE WAYWARD SAINT** by Paul Vincent Carroll in twelve performances beginning on April 27th and running until May 5. The setting was designed by Gerald Ritholz. The play was under the direction of Anna Helen Reuter.

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On April 5-6, Bishop Conaty Memorial High School, Los Angeles, presented **JENNY KISSED ME**. Assisted by Loyola High students the play was directed by Sister Mary John, I.H.M.

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Our Lady Queen of the Angels High School, Los Angeles, presented **SHUBERT ALLEY** on May 19. Sister M. Consilia, I.H.M. directed.

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The Drama Department of Our Lady of Angels Academy, Clinton, Iowa, continues to grow in interest. **THE OTHER SHEPHERD**, a beautiful Christmas play stressing the reward for unselfish devotion, was presented by the Junior Players. The Seniors' major production, **CHERRY BLOSSOM TIME**, will climax the year's play activities.

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The Creighton Prep Junior-Senior Follies of 1957, an original musical farce, was presented at the Omaha, Nebraska school on March 2, 3 and 4. W. H. Querry, S.J. directed; Rev. R. P. Neenan, S.J. produced the show.

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CHEAPER BY THE DOZEN was recently directed by Sister M. Natalie, I.H.M. of Mary Star of the Sea High School, San Pedro, California. They are now rehearsing a Shakespearian production for late May.

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ONE RED ROSE was the play entered in the San Antonio fall dramatic meet by Saint Mary's Academy, Austin, Texas. The Dramatic Club in conjunction with the glee club gave performances of a Gilbert and Sullivan Revue in late February.

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From the Memphis area we learn that the following plays were given this spring: **LITTLE WOMEN** by St. Agnes Academy; **THE UPPER ROOM**, by St. Thomas; **MURDER IN A NUNNERY** by Immaculate Conception High; **FATHER KNOWS BEST** by Sacred Heart School; and **THE THIRTEENTH CHAIR** by Christian Brothers High School.

PLAY FESTIVALS

SOUTHERN ILLINOIS AREA SPONSORS FESTIVAL

St. Teresa Academy, East St. Louis, Illinois, was host to a NCTC Play Festival on March 23. Festival Judges were Miss Carmelita Schmelig, Director of Drama at Fontbonne College, and Miss Ann Lee Carey, Speech Therapist in the Public Schools of Granite City. Schools of the Illinois Catholic Speech League were invited to participate. In this way many additional schools became acquainted with NCTC and its activities.

St. Teresa Academy presented LOVE IS ETERNAL (Act II, Sc. 1) under the direction of Sister M. Pius, Ad.PP.S. Mater Dei High, Carlyle presented MR. VINCENT directed by Sister M. Hedwigis, PHJC. SS. Peter and Paul High School, Waterloo, presented FOG ON THE VALLEY directed by Sister Jeanette, Ad.PP.S. Marquette High School, Alton, presented A CUP OF TEA, directed by Mother M. Gregory, O.S.U. Mater Dei High School, Breese, presented LITTLE WOMEN (Act II), directed by Sister Rose de Lima, S.S.N.D.

KANSAS CITY UNIT FESTIVAL

The fourth annual high school festival sponsored by the Kansas City Unit of NCTC was held at Lillis High School on March 2. Mr. Maurice Nugent of The Play House was the critic. There were seven entries:

"The Roman Kid" . . . St. Mary's High School
"Overtones" . . . Loretto Academy
"Gammer Gurton's Needle" . . . St. Agnes High School
"Strange Victory" . . . St. Teresa Academy
"The Pink Dress" . . . Glennon High School
"Pullman Car Hiawatha" . . . Hogan High School
"Where the Cross is Made" . . . Redemptorist High School

By a vote of the directors, "Pullman Car Hiawatha" was the play chosen to represent the Kansas City area in the invitational play festival held March 9, at St. Mary's College, Xavier, Kansas. This play was directed by Sister Agnes Virginia, S.C.L. The College of St. Teresa Alumnae Trophy for excellence in dramatic achievement was awarded to Hogan High School.

DRAMA FESTIVAL AT NAZARETH

April College Drama Festival of Nazareth College, Rochester, featured Father John L. Bonn, S.J., as its Guest Speaker. Father Bonn, professor of literary criticism and classics at Fairfield University, Conn., and author of the recently published novel "The Lively Arts of Sister Gervase," is no stranger to NCTC. The Notre Dame Convention folk will remember Father's Banquet Address.

WEST VIRGINIA FESTIVAL

The West Virginia Festival was held in Bishop Donahue Memorial High School on Friday and Saturday, March 29 and 30. On Friday evening, the group was welcomed by Reverend Joseph Daly, pastor of St. James Church, McMechen, and two plays were presented: *Lucifer at Large*, by St. Anthony's School, Follansbee, West Virginia and *Sorry, Wrong Number* by St. Joseph's High, Huntington, West Virginia.

A Solemn High Mass in honor of Our Lady was celebrated at eight A.M. on Saturday morning with congregational singing of Mass X. The plays on Saturday were as follows:

Father Says No! Bishop Donahue High, McMechen
Life Mask Sacred Heart High, Bluefield
Sunday Costs Five Pesos . . Parkersburg Catholic, Parkersburg
Kingdom of the Mind Central Catholic, Wheeling
Senor Freedom St. Peter's High, Fairmont
Thanks Awfully St. Francis High, Morgantown
Echo Charleston Catholic High, Charleston
Mary, Queen of Hearts St. Joseph Academy, Wheeling

Sister Mary Hildegard, O.P. of Holy Rosary Academy, Louisville, Kentucky acted as critic-judge.

REGIS COLLEGE IS HOST

Twelve groups participated in the Play Festival held in the New England Region on April 27. There were three sessions with four plays presented at each session. Mr. Edgar Kloten was dramatic critic judge. Criticisms were given after each session and there were no awards nor prizes.

Friday evening, April 26th—the following were presented: Matignon High School, FUTURE, directed by Sister Alicette; Regis College, the Recognition Scene from ANASTASIA, directed by Sr. Ernesta; St. Sebastian High School, a cutting from SAINT JOAN, and directed by Father R. Powers; Boston College, NO MUSIC IN THE MAN, directed by Father J. J. McCarthy.

Saturday morning—Anna Maria College, a cutting from YOUNG AND FAIR, directed by Sister John of Carmel; Luralton Hall, Connecticut, THE CHIMNEY CORNER, directed by Sister Peter Marie; St. Mary's, Nashua, New Hampshire, cutting from SHUBERT ALLEY, directed by Sister M. Agatha; Our Lady of the Elms College, SANCTUARY, directed by Mr. Walter Halpin.

Saturday afternoon—St. Joseph College, THE TOWER OF BABEL, directed by Sister Maria Ancilla; Archbishop Williams High School, THE WILLOW TREE, directed by Sister M. Gertrude; St. Mary's Central High, Milford, Mass., HIGH WINDOW, directed by Mrs. Barton; Holy Cross College, TO KILL A MAN, directed by Father Frederick Gallagher.

THE STAGE AND I

(Continued from page four.)

gether, we could discover its hideaway. He looked at me as though I had just emerged from an asylum, then walked across the room and returned with the much desired object. He resignedly plopped it into my outstretched hand while I swallowed my amazement and thanked him profusely. I still don't know how it had managed to remain overlooked in the shop for more than a week. This situation and others like it demanded some degree of tact; and, I think the most important thing I acquired was an ease in dealing with people.

At the present time we are rehearsing for our senior play, *FATHER OF THE BRIDE*. In this instance my view of the play comes from the prompter's box. The prompter gets an overall picture of the characters and their relationship to each other and therefore gets more from the play. This is especially obvious when he has to step in for missing members of the cast. Since *Father of the Bride* is a comedy the emphasis is upon timing and the delivery of lines and thus another aspect of dramatic technique is being demonstrated.

Drama has become a big part of my school life, and I sometimes wonder what occupied my time before it was included in my schedule. The various productions throughout the year involve a great deal of time and work, the deeper effects of which can only be felt after a period of time. But when the first sound of applause comes across the auditorium, those who have given so much to the production experience a satisfied feeling of accomplishment.

These are specific examples of the practical values to be found in dramatic studies, but over and above these values is the effect upon the character and personality development of the student. His culture is enriched and appreciation of the theater greatly increases. In learning and interpreting a role he finds that the horizon of accomplishment constantly recedes and his task is never finished—he is continually striving to understand his part more fully and to become the person he is playing. Through this he becomes aware of his own smallness and attains a measure of humility. He also attains a measure of greatness—the greatness that can be his through the wide range of roles the theatre offers—and the greatness that comes from realizing the far-reaching power of the God-given art.

JUNIOR CATHOLIC THEATRE GUILD

Junior Catholic Theatre Guild of Rochester, New York, formerly operating under the title of CYO Theatre, and comparatively new members in the NCTC family, have recently chalked up their second successful CYO Play Tournament. Heading the project which is sponsored by the Knights of Columbus, was Program Director Howard Meath. Producer Jack Burnett and Assistant Noreen Carey of Rochester Music Theatre were in charge of the Tournament.

Drama - Opera

(Continued from page four.)

The Medium is not just a combination of drama and music, it is a true synthesis. One could not exist without the other. It is on these terms that it has been accepted. Menotti has said concerning his work: "I am satisfied if I shock, that is, if I create strong emotion." But be that as it may, he is proving to be a strong force in the field of modern opera, and as such should be included among those who mould the culture of our age.

Drama Festival in Rochester

Nazareth College, Rochester, New York, was the scene of a college Drama Festival on Saturday, April 13, according to Sister Helen Daniel, Chairman of speech and drama at the women's college. Welcoming address was given by Sister Rose Angela, Nazareth dean.

One Act plays were offered by LeMoyne College, Syracuse, and Niagara University. D'Youville College, Buffalo, presented dramatic monologues, and St. John Fisher's Roff Guild offered a scene from Moliere's *LE BOURGEOIS GENTILHOMME*.

The host college presented two scenes from Anouilh's *THE LARK*, translated by Christopher Fry.

Marcel Marceau's *PANTOMIMES* was shown on film. The day ended with a panel discussion and Benediction of the Most Blessed Sacrament.

Mary Ann Cordello, Student of Therese Marie Cuny at Providence High School, Chicago, who merited the Gold Medal Award and the Loretto Heights Scholarship at the Chicago Drama Festival last November, adds to her laurels with her recent capture of the first place trophy in the annual Chicagoland St. Thomas Aquinas Symposium.

NEW YORK THEATRE DAY

The Little Theatre, Keating Hall, Fordham University, was the scene on April 28th of the New York Theatre Day. Mr. Frank Ford, director of dramatics at St. John's University, Brooklyn, spoke on *PROBLEMS OF THE ACTOR*. Father John Leonard, S.J., of Fordham University, Director of the Passion Play, *O MY PEOPLE*, discussed "Lighting Techniques." The Fordham College Players presented *ANTIGONE* in the afternoon.

AN APOLOGY

"We seem to be laboring under an illusion of disarranged ideas." Father Urban Nagle and Emmet Lavery made us cognizant of the fact that it should read, "Father Dinneen" and not "Father Dineen." So, for future reference, we promise to be consistent.

The Editors

CONVENTION NEWS

(Continued from page two.)

musical productions, his answer to "how to do it" is based not only on personal talents but on a sound knowledge of the history of the American musical.

ALAN AND JOAN HANSON, our first "family team" on an N.C.T.C. convention program, gained their early experience in college theatre and now come all the way from Hollywood, representing N.B.C. Color Television's "Matinee Theatre" and Max Factor Makeup Studios, respectively. Mr. Hanson's demonstration of TV direction, with a Matinee Theatre "kine" will climax the three day program in Kansas City, while Mrs. Hanson will bring a group of our own college members from the California area to demonstrate stylized makeup.

CHILDREN'S THEATRE

Besides the original children's play, *THE LAST OF THE LEPRECHAUNS*, to be presented by the College of St. Teresa, Kansas City, the managers and producers of the famed COMMUNITY CHILDREN'S THEATRE OF KANSAS CITY will share their know-how with us. The K. C. Community Children's Theatre, in its 10th season, plays to 50,000 children yearly. Their discussion will be highlighted by children's theatre's long time friend and enthusiast, SARA SPENCER of the Children's Theatre Press.

EMMET LAVERY

Mr. Lavery, scheduled to receive the newly established N.C.T.C. Dineen Award, is anxious to discuss with our college delegates the professional possibilities of Hollywood and Broadway. A founder of the Conference and playwright supreme, Mr. Lavery has become one of our most outstanding national figures.

AND FINALLY

It is always our hope that Catholic professional theatre people can find the time between stage, television and movie commitments, to tell us of the great lights on Broadway and in Hollywood. Although it is never possible to determine much ahead of time whether their work will allow them time, we have invited Helen Hayes and Dan O'Herlihy. . . . HELEN HAYES, Queen of the American Theatre, to whom we dedicated our 1956 Annual on the occasion of her Jubilee in American Theatre . . . to become honorary sponsor of our newly organized ALPHA GAMMA OMEGA National Catholic Collegiate Drama Fraternity. DAN O'HERLIHY, Academy Award Nominee for his stellar performance of the lead role in "The Adventures of Robinson Crusoe" . . . to be our convention banquet speaker.

THIS IS IT! AND WE CAN'T AFFORD TO MISS A MINUTE OF OUR '57 ELEVENTH BIENNIAL N.C.-T.C. CONVENTION IN KANSAS CITY, JUNE 13, 14, 15.

COMMUNITY CORNER

(Continued from page seven.)

day. At last we did, and because of it were able to produce one of England's and one of our most enjoyable plays.

Our religious play of the season held in February was *THE RIGHTEOUS ARE BOLD*, a play requiring the most research, technical advice and cooperation of the year. This Irish play was quite a challenge to us, and, fortunately, turned out to be one of our most successful. We were given considerable assistance from Mr. Vincent O'Doherty, who had arrived from Ireland only months before, and whom we were fortunate to have as one of the members of the cast.

Fourth and finally, our members will see *BLITHE SPIRIT* to be presented in late April. Committees, directors, and all our faithful little theatre workers are assembling to make our spring play a closing to remember and a rousing opener to 1957-58.

Also, Mr. Klotten informed us of another group we are happy to welcome to our ranks: *THE SAINT AMBROSE PLAYERS* of St. Ambrose Parish in Cheverly, Maryland! They opened with an hilarious production of *ARSENIC AND OLD LACE*! That's a good start for winning people over! Mrs. Lu Harper directed. They followed this with *GRAMERCY GHOST* . . . scheduled for this very month of May! Monsignor Brown, their Pastor and Moderator, keeps them going. Mrs. Victor Turyn is their president. It is encouraging to have Pastors who will take an interest and help to build Catholic Community Theatre.

Monsignor Thomas Quigley, Pittsburgh, has another Catholic Theatre Guild which we hope to be hearing from soon. At the time of this writing his Catholic Theatre Guild of Pittsburgh are discussing affiliation with the NCTC, and by the time of the printing of this issue they should be full-fledged members, and there is one more Parish or Community Theatre on our list. Another Community Theatre has just "evolved" in Cullman, Alabama. Just a mile or two from Cullman is St. Bernard College, where Father Hilary Dreaper, O.S.B. has gotten so wrapped up in his drama and music department that they have been having fabulous productions. *THE MERRY WIDOW* was the latest. Adults from the town have become very active as a result have formed a regular Community Theatre—and just about a step or two from joining *THE WELCOME MAT*.

The first Sunday of each month is NCTC Sunday. Will you give the conference and its needs a special remembrance in your Mass and Holy Communion on that Day?

INDIANA

The fifth Annual One-Act Play Festival of Catholic Colleges and Theatre Groups in Indiana was held this year at Saint Mary's College, Notre Dame, Indiana, on March 23 and 24. For the festival, the college made available its O'Laughlin Auditorium in its new \$2,500,000 fine arts building, Moreau Hall.

Participating in this year's festival were:

The Catholic Theatre Guild of Evansville,
The Catholic Theatre Guild of Indianapolis,
The Columbian Players of St. Joseph's College,

Collegeville,

The Marian Theatre Guild of St. John Church, Whiting,
The Players of Marian College, Indianapolis,
Saint Mary-of-the Woods College,

The Speech & Drama Department of St. Mary's College,
The University Theatre of the University of Notre Dame.

Judging were Mr. James Lewis Casady, Director of Drama, School City of South Bend and Mr. Frank Schmidt, drama critic of the South Bend *Tribune*.

Awards were presented to the following:

Notre Dame for their production of **HOPE IS THE THING WITH FEATHERS**,

St. Joseph's College for their production of **THE OTHER APOSTLES**,

Howard Lord of St. Mary's College for his direction of **THE BEAR**,

Bernard Balas and James Trotter for their performance in **THE OTHER APOSTLES**,

Jean Smith and Del Rapier of St. Mary-of-the-Woods College for their performances in the Recognition Scene from **ANASTASIA**,

Larry Hammerstein and Marguerite Brandy of Marian College for their performances in **WURZEL-FLUMMERY**,
Phil Donahue, Michael Major, Reginald Bain, Dan Ferrone, and Allan Riley for their performances in **HOPE IS THE THING WITH FEATHERS**,

Charles Gnaegy, Denning Campbell, and John Harl of Evansville for their performances in **SONG FOR A HERO**, and,

Jack Taylor, Joseph Ventimiglia, and Jack Mehan of Whiting for their performances in **AFRAID OF THE DARK**.

The directors of the St. Joseph's and Notre Dame entries were Ralph Cappuccilli, and Gilbert Rathbun, respectively. The Indianapolis entry was **THE GARDNER WHO WAS AFRAID OF DEATH**.

Next year's festival will be held in Whiting.

MORE LAURELS

Emmet Lavery's **THE STORY OF A PATRIOT** was classed by Y. Frank Freeman as one of the finest pictures he has ever seen. George Seaton directed. The premier was held in Williamsburg, Va., on Mar. 30.

SIX INCH STATUETTE OF

St. Genesius

with base & gold plate

\$10.00

Delivery takes about 30 days. If engraving is desired, it will be done for an additional \$2.50, and will include name of school, name of student and year.

Should any school or individual wish to change these data or if there are more than 3 lines to be engraved, the charge will be 10c a letter for all additional lines or changed lines.

ALPHA GAMMA OMEGA

Two charter members of Alpha Gamma Omega fraternity merited awards while participating in the Indiana one-act play festival for Catholic colleges and little theatre groups.

Held at St. Mary's College, Notre Dame, Indiana, the Saint Mary-of-the-Woods College cast of **ANASTASIA** (Recognition Scene) walked off with two of the three women's awards given: Mary Helen Kelly, the Fraternity's national historian, was given the actress award for her interpretation as Anastasia; Jean Smith, sophomore, was given an award by the critics for her role as the narrator.

NOTES FROM MEMPHIS, DOWN IN DIXIE

Christian Brothers College, Memphis, completed an excellent season in experimenting with arena style productions—**BUT NOT GOOD-BYE** and **ANGEL STREET**. Brother Roger, F.S.C., was the director.

Their first one-act play festival was held on March 14. "It was small, unpretentious, but full of enthusiasm." The following participated:

St. Thomas High School—**A CRAZY VIOLET**—Director: Sr. M. Roberta, O.P.;

Christian Brothers High School—**IF MEN PLAYED CARDS AS WOMEN DO**—Director: Brother Roger, F.S.C.;

St. Agnes Academy—**GRAY BEARD**—Director: Sr. Agnes Ricarda, O.P.;

Sacred Heart High School—**FROM FIVE TO FIFTY-THREE**—Director: Mrs. Patti Mitchell;

Immaculate Conception High School—**GRAY BEARD**—Director: Sister Mary Adrian, R.S.M.

Sister Matilda Mary, Holy Name College, 1114 N. Superior, Spokane, Washington, is the New Regional Chairman of the Pacific Northwest.

Sister M. Pius, Ad.P.P.S., St. Teresa's Academy, Saint Louis, Illinois, is the Southern Illinois Area Representative.

